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art, which has scarcely been worthy of consideration. Hamerton approached his subject free from the liability of such error, since, at the time of writing, he had had twelve years of frequent intercourse with Frenchmen and five years' residence among them. He had, therefore, cleared his mind from the distorted prejudices of the foreigner, and had learned to respect the efforts and to understand the feelings of art-workers outside of English boundaries. Hence, in "Contemporary French Painters" he does not indulge in any assumption of the perfection of English standards and refer foreign works to them, nor does he consider French works with the national or partisan bias of a French critic. With this peculiar qualification for his task, Hamerton considers the various schools of French art, and gives a succinct account and a careful estimate of those artists who have won for themselves the distinction of being leaders in their country's art. His chapters have at once the charm of entertaining reading and the value of an authoritative commentary.



### AMERICAN ART NEEDS NO PROTECTION\*

We want no protection for American art. There is no such a thing as competition in art. Each man paints for himself. Yet duty stands, and especially upon the works of men now dead. Their pictures ought to be admitted into the United States free. We even ought to invite them in.

No man ever succeeded in art unless he painted for himself. Some of the pictures we see are full of choice thoughts, but incorrect in drawing and bad in color. But there is that mysterious something about them that attracts the eye and shows originality. Experienced painters leave little things to care for themselves.

When you come down to it art is not all realism. You must know what you yourself want to express, and that is what no other person can do for you. Shut yourself up and don't allow any one to tell you how a picture should be painted. I believe all good art of to-day is founded on what has been done before. That does not mean, however, that we should imitate the old masters.

All students in this country, I believe, want to go abroad at some time. It is a good thing to do. But there are as good schools in this country as any place, and you who cannot go abroad need not worry. Some of the best American painters never studied abroad, although most of them went to foreign countries to see the works of noted foreign painters.

JOHN W. ALEXANDER.

\* Portion of an address delivered at Pittsburg.